

A DESCRIPTIVE CRITICAL REVIEW

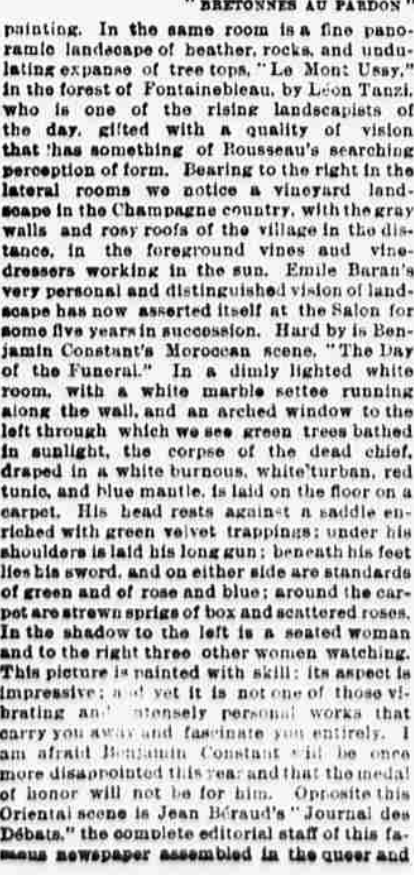
PARIS, May 1.—Without preamble or profession of faith let us enter the Salon of 1888 and note, in the order in which they are presented by the hazards of classification, enhancing the most striking out of the 2,771 oil paintings exhibited in the Palais de l'Industrie.

In the large room, the first picture is a painting of a man in a place of honor has been given to the "Triumph of Bacchus," by Carolus Duran.

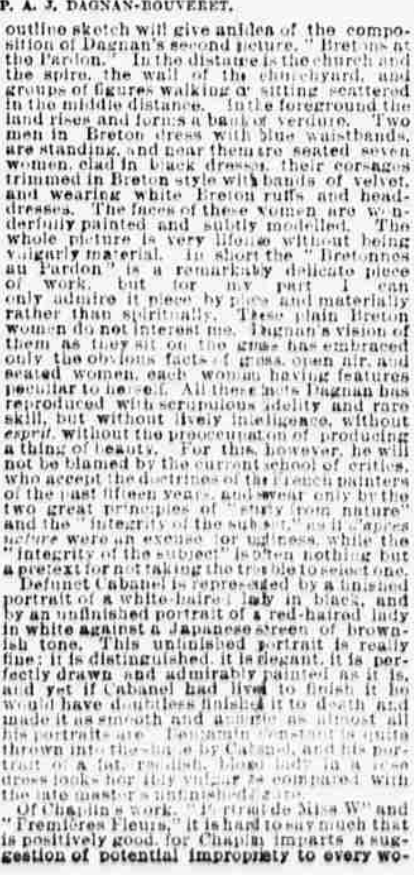
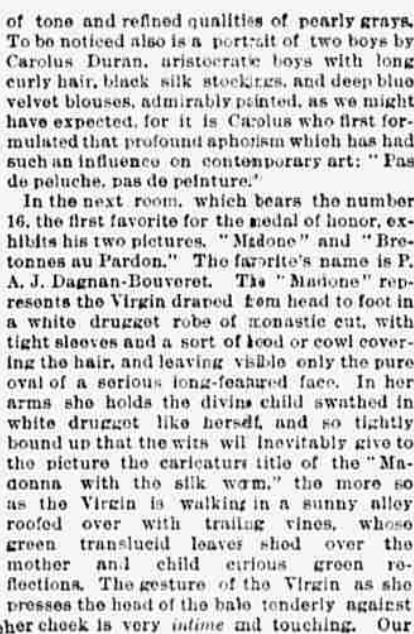
When this picture was brought before the jury of admission the artist's colleagues were surprised and disappointed that no one could force himself to offer to Carolus even a commonplace of congratulation. At last Paul Puvis, am to break the silence by saying to the artist: "All the same it is true that you want to do a thing like that." Courage, yes, and want of intelligence, the latter a very common

defect" of painters. "The Triumph of Bacchus" is like a poor picture by Makart minus the golden yellow varnish. It is silly, it is vulgar, it is painty. Bacchus, standing on a chariot drawn by nude men with skins round their loins, is surrounded by a crowd of fauns and nymphs, advances in a conventional landscape of blue hills, indigo sea, and green trees unknown to the botanist. In the foreground one of the men dragging the chariot stops and turns to kiss a nymph. It is a very silly picture, but it is not without so many dashing and brilliant figures and groups, has never yet succeeded in a composition. His back studio in the Passage Stanislas is full of abandoned essays of pictures.

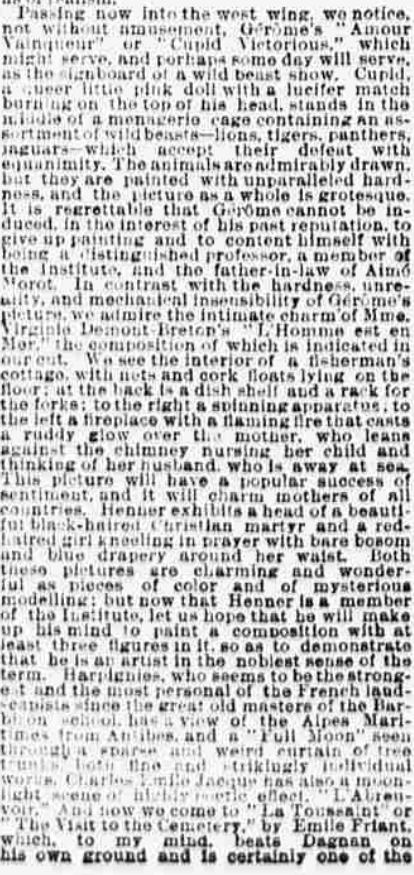
In the centre of the panel, opposite the Carrousel, hangs a huge picture by Chardin, an important and successful effort, representing the passengers of an ocean steamer taking to the boats. Our sketch will give an idea of this dramatic composition, which is full of interest and variety. It is a picture of a huge picture is Theobald Chartran's, a panel for the staircase of the new Sorbonne, representing Ambrose Paré, the great surgeon, tying up the arteries after an amputation at the siege of Metz in 1553—an excellent piece of work, but not very original. Chardin's tones, which have been adopted by most of the modern French artists who decorate



bird room in the Rue des Prêtres, Saint-Germain. It is a narrow, a miserable catty-cornered room with whitewashed wooden supports across the middle of the floor, an iron stove pipe gingerly suspended from the ceiling by wires traversing its width, and chairs and furniture of the nineteenth-century variety. The room is small. The poverty and paltriness of the editorial staff forms a strange contrast with the brilliant staff, whose forty portraits M. Bréard has grouped very skillfully on his canvas—Hemans, Jules Simon, John Lemoiné, Paul Bourget, Jules Lemaitre, the American George, and the German and the English. In the same room a number of American pictures are placed on the eye line—a landscape by Ch. H. Davis and "La Lecture," by George W. Cohen. Mr. Davis's landscape is an evening effect on the edge of the forest of Hamboquet, with the horizon line and rays gliding in the distance. The horizon and the foreground, a very poetical and refined vision. Mr. Cohen has painted one of those "window pictures" which have become so irritatingly frequent since it has been the fashion to imitate Lieberman and Knebl. The picture is a woman leaning over a curtain to strain the light, and some pots of geraniums on the sill. Under the windows is a table and under the table a chance for studying *des mains* and the luminous obscurity of shadow. To the left of the table is a peasant woman sewing; to the right, resting her head on her hand, a woman reading. The woman reading. This picture is broadly painted and too broadly perhaps, but it has great delicate



man that he paints. Let us repose our eyes b contemplating a delicate vision of sky and landscape by Achille Guesbrou, whose name we saw for the first time in the catalogue of last year's Salon. It is called "The Swallows' Bath." From a high point of view, from a sandy bank with green herbs and bushes in the foreground, we look over the serpentine panorama of the Seine. With its sand spits and shallows, its green banks, its willows, and all the softness of the garden-like scenery of Fontainebleau, the blue water of the sky and the white fleecy clouds are reflected as in a silvery mirror, and the

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STERY"—EMILE FRANT.

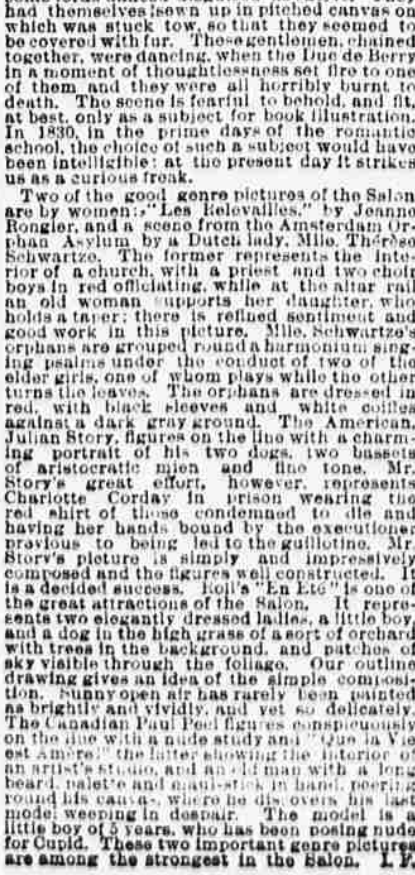
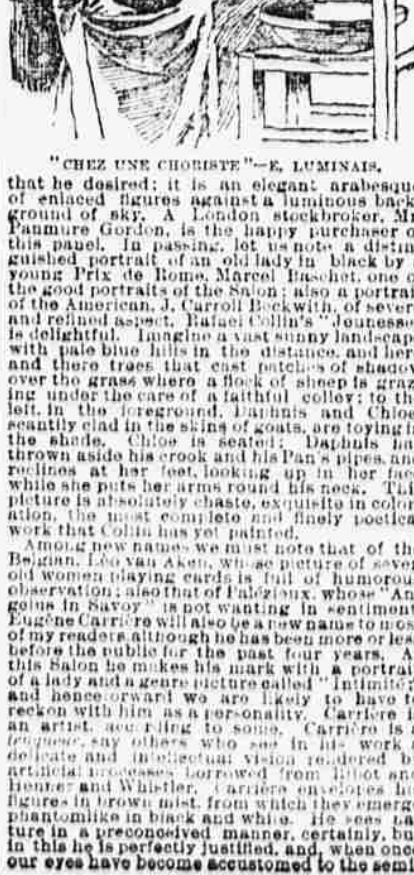
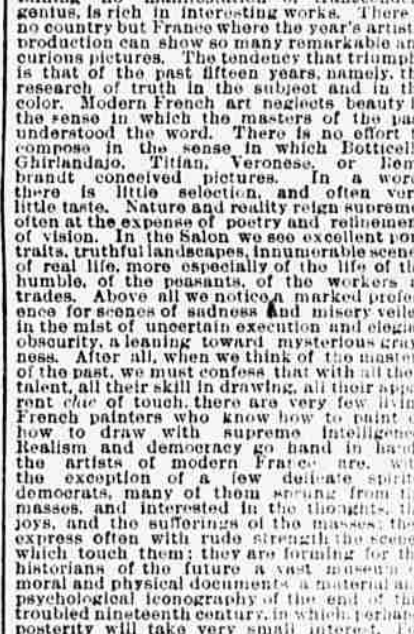
erogate ladies walking, dressed in pretty, proper costumes. This thoroughly non-artistic picture can be told, by certain American amateurs at enormous prices. This is comprehensible; the delight in detail is a common passion; the purchaser of Firmin Girard's pictures can never complain of want of detail; he can always find a thousand reasons for this money's worth. "Le Pêcheur," a man in a boat on the Seine about to cast a net; and "L'Écluse," a view of Maidenhead lock on the river, are two variations of the same theme. Launches, outriggers, and dingies just preparing for the opening of the gates, show cove water and the quality of sunny open air effects. Of the kind, this painting is as good as any of the artist's. It is a picture of an intelligent, Gaston Lu Touche is realistic so far as the subject is concerned. "Le Pêcheur," "Le Grave" and "Première Communion," the latter representing some girls in a church, the former a crowd of workmen and their wives demonstrating along a railway track. The execution, however, is rather woolly, and not yet up to the standard of painting practiced by many less intelligent observers. The American, Ridgeway Knight, has a charming rustic subject



An open door; a sitting room, with tea table and an old woman pouring tea for her, but the whole observed so keenly and rendered so truly that the same pleasure as the genre work of Courtois and Gerard, with the advantage being reproductions of interiors, figures, and incidents of our own times. An American, Guy Ferris Maynard, indulges in another "window picture," placed on the line. It represents an old Dutch woman without personal charms sitting near a window with a white curtain, a pot of geranium on the sill, and reaching up to see to the outside with a perspective of red-tiled roofs. This effort is capital so far as concerns the observation and the execution. Gerard, the popular painter of humble characters, exhibits a touching and elevating picture, "Sitting Day at the Hospital," the composition of which is shown.

Our cut, Joseph Lavraud has a good picture, "The Last Day of the picture of the Saint Chammaud founding, his picture of men manœuvring the big crane and hauling a hundred-ton cannon out of the blowing furnace. This picture has not the concentration and the poetry of Adolf Montpel's famous picture of "The Forge," but it is one of the most successful efforts that I have seen at rendering this impressive and particularly modern subject on the Libermont plateau.

"Washerwomen" and "Claude Bernard" su-

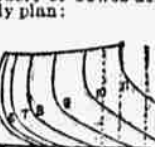
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that matter, we of to-day take very small interest in what posterity will think about ourselves, but this does not prevent many of us regretting the excessive attention paid to the portraiture of the meaner aspects of reality, and the neglect of that which is grand, noble, delicate, or exquisite.

THEODORE CHILDS.

An Unsinkable Boat.
From the London Fun.

A great many novel contrivances have from time to time been proposed to render a ship unsinkable, and one claimed by John Burberry of Cowes deserves notice. Here is the body plan:



The dimensions are: Length over all, 21 feet 4 inches; length on L. W. L., 20 feet 4 inches; beam of inside hull, 4 feet 2 inches; beam over all, 3 feet 2 inches; draught, 3 feet 6 inches.

